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C28
1915

THE MEMORIAL ART GALLERY

CATALOGUE OF AN
EXHIBITION OF PORTRAITURES
OF
JAMES McNEILL WHISTLER



APRIL NINTH TO TWENTY-SEVENTH
NINETEEN HUNDRED FIFTEEN

✓
CATALOGUE OF AN EXHIBITION
OF PORTRAITS OF
JAMES MCNEILL WHISTLER

THE MEMORIAL ART GALLERY
ROCHESTER, NEW YORK. ↘

ILLUSTRATED



April ninth to April twenty-seventh
Nineteen Hundred Fifteen

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FREER GALLERY OF ART

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INTRODUCTION

THESE portraiture chronologically arranged depict the life of one of the greatest of artists, James McNeill Whistler. The influence of Whistler in the field of art is felt more than that of any other individual of the last half century. During the twelve years since his death he has become universally accepted as the foremost artist of American birth. His work was new and radical, the world was not prepared to understand him; hence he was often called a fanatic. Now that the world has caught up we recognize a genius.

Before Whistler, pictorial art chiefly concerned itself with the telling of stories and the commemoration of events. But disregarding precedent, he developed novel and revolutionary theories. With him the mission of art was to decorate.

When the beginner observes a picture, he is attracted by its subject. Later he sees the color, the skill of drawing, the composition, the harmony and the picturesque or decorative qualities. Only on attaining this highest state of appreciation does he see what was so obvious to Whistler.

For Whistler attaches no special importance to his subject. Nor is his me-

dium significant. Whether with oil, etching-needle, pastel or lithographic stone his thought is presented simply but subtly. Never does he attempt to tell a story. His work is to be looked at—not through.

So consistent and paramount was this feeling for the picturesque that it entered into every expression, even affecting his daily life. It influenced his choice of words, his dress, his selection of companions, and was decidedly evident in making enemies.

Whistler taught the world that beauty is everywhere, that it always has been and always will be. His own words are—"the story of the beautiful is already complete—hewn in the marbles of the Parthenon, and brodered with the birds, upon the fan of Hokusai—at the foot of Fusi-yama."

The desire to have two or three good likenesses of Whistler was the beginning of this collection. When investigation disclosed the large number of existing portraits the instincts of the collector were awakened.

Although the collector of Whistleriana may find much in this catalogue to interest him, it was particularly designed for the general public.

Four of the illustrations are from pictures not reproduced before. The notes first give the medium of the picture; whenever it is a reproduction the medium

of the original is also stated. Remarks of a bibliographical nature are liberally appended in the hope that an acquaintance with the life of the man will be followed by an appreciation of the work of the artist.

When an artist is exceptionally versatile and is a real contributor to civilization the quantity of literature with reference to him is usually very great. Nearly eight hundred Whistler bibliographical notices were catalogued by Mr. Don C. Seitz in 1910. ("Writings By and About Whistler," Edinburgh.) Since that time the number has perhaps doubled. Indeed it is almost impossible to read any modern art criticism without finding numerous references to Whistler.

In 1913 Mr. Albert E. Gallatin published his valuable Iconography of Whistler. ("The Portraits and Caricatures of James McNeill Whistler," John Lane, New York). This records according to the medium 202 portraits and caricatures. There are perhaps half as many more not yet listed.

There are in this catalogue sixteen items not listed by Gallatin and a number of statements that do not agree with his iconography; but all of these have been substantiated.

Gallatin notes thirty portraits and sketches of Whistler by Walter Greaves,

four of which with two others unlisted are shown in this exhibition, and one of the latter, No. 31, is reproduced. Compare this drawing with the Stereoscopic Company's and the Mendelssohn photographs Nos. 44, 72. It is very evident that Greaves' inspiration was not always from life. A large number of similar drawings by Greaves are in circulation.

The most important Whistler collection is that of Mr. Charles L. Freer of Detroit, Michigan. Mr. Freer's noble generosity has made his works of art the property of the nation, and they will be placed in a special building erected for the National Gallery of Art at Washington.

✓ The Freer collection includes sixteen portraits of Whistler. Six of these are catalogued here, no reproduction has been published of any of the other ten.

The portraiture in this exhibition are arranged according to the period of Whistler's life which they appear to portray without respect to the time of their execution.

This arrangement shows how artists are often assisted by other artists or by photographs. Compare Nos. 45, 46 and 47 with No. 44, and No. 112 with No. 111.

Miss Bernie Philip, Whistler's neice and executrix, has a self oil portrait of

the artist that has never been reproduced. Her unwillingness to permit a reproduction to be published is particularly unfortunate as is made clear by Mr. George Haushalter in an opinion especially written for this catalogue. Mr. Haushalter has made a scientific and exhaustive study of the chemical action of oil colors, with special reference to those of Whistler:

"Whistler learned the principle of low tone from Gleyre, who advised the free use of black, and taught his pupils to work out their harmonies on their palette, before soiling the canvas with the tentative brushings.

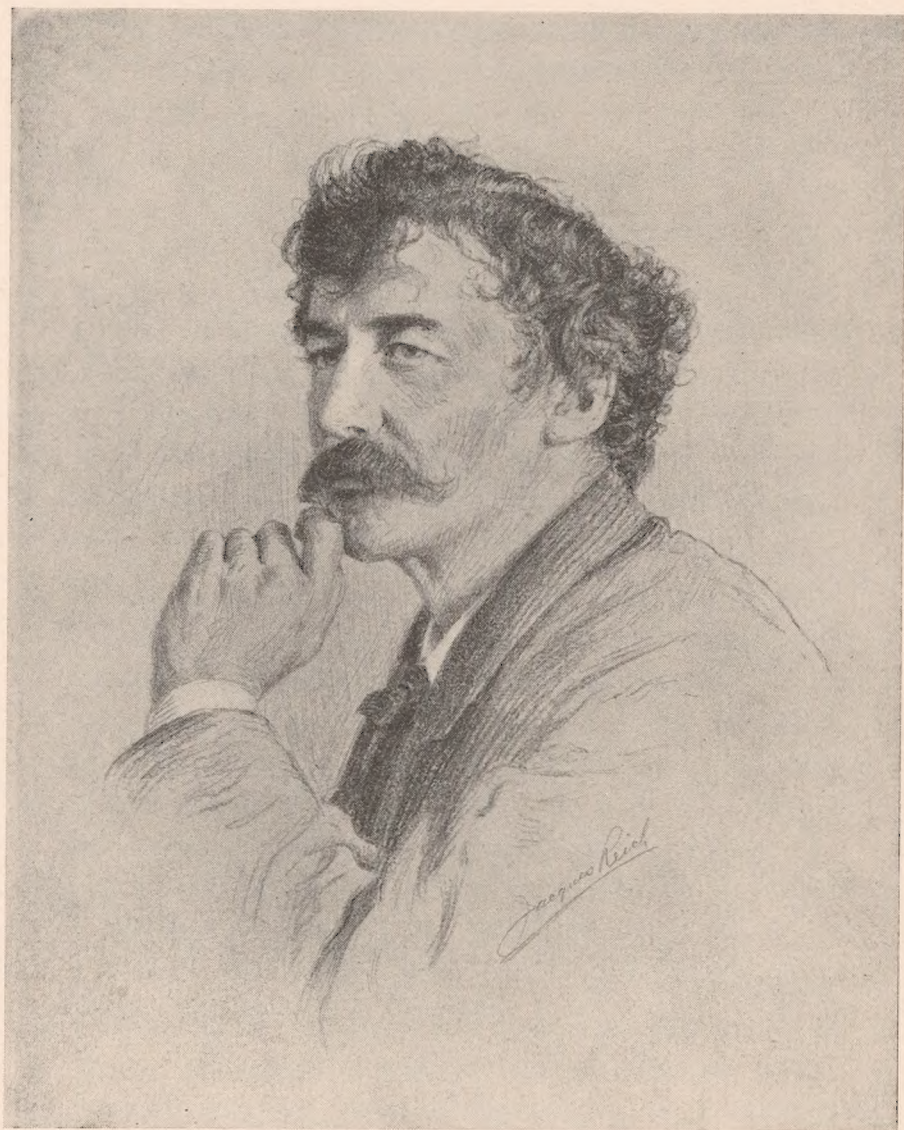
"Whistler's gamut of color was the perfection of restraint, though rich and thoughtful; but he seems to have neglected to inquire into the purity of his materials, consequently his paintings, like the work of so many modern artists, are darkening far away from their original clarity.

"A man so exquisite and refined must have demanded the best pigments and materials obtainable, yet he combined them, apparently unwisely, with turpentine, the most destructive of all vehicles according to Jacque Blocx of Antwerp.

"It is already imperative that reproductions of Whistler's oil paintings be made, with the greatest art at our command."

E. A.

April 8, 1915



No. 45

1846

Photograph of the pastel miniature of James (standing) and his brother William, done when the former was about twelve. It is the earliest recorded likeness of Whistler, who was born in Lowell, Massachusetts, July 10, 1834. The original, now in the Charles L. Freer collection, was for a long while in Stonington, Connecticut, where the Whistlers returned in 1849. The artist is unknown. The portrait was most likely executed in Russia. (Dessain)

G 107

1848

Photogravure of oil painting made by Sir William Boxall in 1848, while Whistler was living with his sister, Mrs. Seymour Haden, at 62 Sloane Street, London, and was tutoring with a clergyman. His father, who was building a railroad for the Russian government, had sent him from Russia. Whistler remained in London until his father died in the year following. This portrait was shown in the Royal London Academy in 1849. When the Royal Academy hesitated to admit Whistler's portrait of his mother in 1872, Sir William Boxall threatened to resign. Perhaps no incident better illustrates how revolutionary Whistler's interpretation of art appeared to his contemporaries. The original portrait is in the possession of Miss Bernie Philip.

G 30

1850

Halftone engraving made from daguerreotype taken after the Whistlers returned to America and were again living in Connecticut. It was from here that Whistler went to West Point to follow his father's career. He entered July 1, 1851, and when he left,

June 16, 1854, was at the head of the class in drawing.

G 181

4

1856

98. 145
98. 146
Halftone engraving after the pencil drawing made by Sir Edward J. Poynter in a Paris cafe. Poynter made other sketches; three not as yet reproduced are in the Charles L. Freer collection. Whistler went to Paris in 1855 after having spent three years at West Point and a few months in the employ of the United States Coast Survey at Washington, where he learned the art of etching.

G 108

5

1857

Halftone engraving after photograph made about 1857. Whistler was now living in the Latin Quarter of Paris and had attended the studio of Gleyre.

G 182

6

1858

Zinc engraving after pen and ink sketches made by Whistler on a remarkable journey to Alsace in 1858 with Ernest Delannoy. It was during this adventuresome trip that Whistler made most of the French set of etchings. He is also said to have earned his way by making sketches. A collector could very profitably follow in his footsteps to pick up some of the stray sketches.

G 21-23

7

1859

1657
Photogravure engraving after oil painting by Whistler now in the Charles L. Freer collection and made in 1859. The appearance of the French set of etchings in 1859 brought Whistler almost immediate

recognition and for the forty-four years following he was constantly before the public.

G 1

8

1859

Etching by Henri Guerard, signed artist's proof, sixth state. After self portrait No. 7. The plate was etched for Mr. Samuel P. Avery who at the time owned the original portrait.

G 1

9

1859

Halftone engraving from the wood engraving made in 1879 by Frederick Juengling after self portrait No. 7.

G 1

10

1859

Halftone engraving after the dry-point by Whistler. This is a reproduction of the first of two states. Proofs from this plate are exceedingly valuable.

G 11

11

1859

Halftone engraving of chalk drawing by Whistler. About the period that this drawing was made Whistler was beginning to divide his time between London and Paris.

G 24

12

1859

Halftone engraving after self portrait in black and white chalk in the Charles L. Freer collection. It was not until 1859 that Whistler really settled down to work. We find record of few real results before this date.

G 25

11

99.26

1859

Halftone engraving after the black and white chalk drawing by Whistler formerly owned by Mr. Thomas Way, and now in the Charles L. Freer collection. The drawing evidently was made at the same time as No. 12.

G 26

1859

Zinc engraving after pen and ink sketch by George Du Maurier showing Whistler with Charles Keene and Du Maurier. Many a story is told of the days Whistler and Du Maurier spent together while living in the Latin Quarter of Paris.

G 82

1860

Zinc engraving after the pen and ink drawing by George Du Maurier made as an illustration for "Trilby." In 1894 "Harper's Magazine" (New York) began to publish Du Maurier's great novel in serial form. Whistler and Du Maurier were then no longer on friendly terms, so when Whistler found himself pictured in the March number as "Joe Sibley" he objected to Harper Brothers. In consequence, the first edition of this number was suppressed and the re-issue did not contain this picture called "The Two Apprentices" nor the description of "Joe Sibley" to which Whistler had objected. The following October number of "Harper's Magazine" contained an apology to Whistler.

G 83

1860

Zinc engraving after pen and ink drawing by George Du Maurier made for illustration for his novel

"Trilby." Apparently Whistler did not object to this picture as it appeared in book form under the title of "All As It Used To Be," as did also the illustration called "Taffy a L'Echelle." Whistler is represented leaning against the wall, at the right.

G 85

17

1860

Halftone engraving after pen and ink drawing by George Du Maurier made for a private theatrical program, London, 1860. Whistler, who is the right hand figure at the top, now had a studio in Chelsea, London, and was working on several important paintings as well as on the Thames set of etchings.

G 81

18

1860

Halftone engraving after oil painting on wood by Whistler called "Whistler Smoking." This portrait has recently been brought to America by Mr. H. R. Ickelheimer of New York City.

G 2

19

1861

Etching by Whistler, eighth state, called "The Little Pool." The man sketching is said by the Pennells to be Whistler. The scene is laid along the Thames River.

G 12

20

1861

Halftone engraving made of an early impression of the dry-point by Whistler called "Whistler With the White Lock." Good proofs from this plate sell at remarkably high prices.

G 13

21

1861

Dry-point proof made from the original plate badly worn. See No. 20.

G 13

22

1864

Halftone engraving after oil painting by Fantin Latour made in 1864, and called "Hommage a' Delacroix." Whistler is the fifth figure from the left. The group is composed of Cordier, Duranty, Legros, Fantin Latour, Whistler, Champfleury, Manet, Braequemond, Bandelaire and de Balleroy, famous French contemporaries of Whistler. The original is the property of the French government.

G 31

23

1864

Halftone engraving after a pastel attributed to Fantin Latour.

G 111

24

1865

Proof of photogravure engraved by Charles X. Harris after oil painting by Fantin Latour now in the Charles L. Freer collection. This head was cut from a portrait group similar to No. 22.

G 32

25

1865

Photogravure after a photograph taken in Paris about 1865. Reproduced for the Mansfield catalogue of Whistler etchings and dry-points published by the Caxton Club of Chicago in 1909.

G 196

1867

Halftone engraving after oil painting, attributed to Whistler, in the Charles L. Freer collection. The authenticity of this picture is disputed and it bears considerable resemblance to the work of Walter Greaves.

G 3

1867

Halftone engraving of self portrait, oil on canvas, called "Whistler in His Studio." There has been much controversy over this picture. The original, in Dublin, is the property of the Municipal Art Gallery. The painting is unsigned. Compare with No. 28A.

G 5

1867

Halftone engraving after oil painting by Whistler, now the property of the Chicago Art Institute. This picture is signed with the butterfly and it also is called "Whistler in His Studio." See 27.

G 6

1867

Color print of No. 28A.

G 6

1869

Halftone engraving after oil painting by Walter Greaves showing Whistler in his studio at No. 2 Lindsey Row, Cheyne Walk, Chelsea; dated 1869. Whistler appears to be at work on the portrait of his mother and if this painting of Greaves is authentic Whistler had started on his most famous portrait two years before the date set by the Pennells.

G 36



No. 31

30

1869

Photograph of an oil painting by Walter Greaves in the possession of an American collector. Another of the great number of so-called Greaves portraits.

31

1870

Pen and ink and wash drawing by Walter Greaves. First reproduced in this catalogue.

32

1870

Pen and ink and wash drawing by Walter Greaves.

33

1870

Halftone engraving after oil painting by Walter Greaves.

G 37

34

1870

Halftone engraving after oil painting by Walter Greaves.

G 40

35

1870

Halftone engraving after the sketch in oil by Walter Greaves.

G 129

36

1870

Halftone engraving after painting in oil by Whistler. One of the finest of Whistler's self portraits. Now in the collection of Mr. Harry G. Stevens, of Detroit, Michigan.

G 4

1870

Lithograph after the water-colour drawing by Max Beerbohm called "Dante Gabriel Rossetti in His Back Garden." Whistler shown leaning against wall on extreme left. The pre-Raphaelite school is delightfully caricatured.

G 168

1870

Photograph of pen and ink drawing by Max Beerbohm.

1872

Halftone engraving of the plaster bust modelled by Sir Edgar Boehm. This bust is now in the possession of H. R. H. Princess Louise, Duchess of Argyle. When Whistler's effects were sold at auction in 1880, Mr. Thomas Way bought the bust for six guineas. It was executed about the time that Whistler painted the famous portrait of Carlyle and several other important pictures.

G 142

1878

Lithograph by Leslie Ward entitled "A Symphony" and published by "Vanity Fair" (London) in 1878. This is the best known of all caricatures of Whistler. The original is owned by the National Portrait Gallery, London, England. In 1878 Whistler brought his suit against John Ruskin which resulted in a verdict of one farthing damages for Whistler, but which was really a great moral victory.

G 145

41

1878

Halftone engraving after charcoal drawing made in 1913 by Max Beerbohm. Shows Joseph Pennell seated in the pose of Whistler's portrait of Carlyle with caricature of Whistler by Leslie Ward (No. 40) in frame on wall. Entitled "Mr. Joseph Pennell thinking of an old 'un.'" Whistler's butterfly is caricatured with a bee.

42

1878

Halftone engraving after retouched crayon drawing by Leslie Ward. Original in the S. P. Avery collection of the New York Public Library.

G 147

43

1878

Halftone engraving after painting by Carlo Pellegrini made for use in a play given at the Gaiety Theater, London.

G 154

44

1879

Photograph by the London Stereoscopic Company. This is perhaps the best likeness of Whistler extant and is much used as a model. Negative made January 10, 1879.

G 201

45

1879

Pencil drawing by Jacques Reich made after photograph by the London Stereoscopic Company. First reproduced in this catalogue.

46

1879

Zinc engraving of pen and ink drawing after The Stereoscopic Company photograph. Published in

"Whistler" by T. Martin Wood (T. C. & E. C. Jack, London, n. d.).

47

1879

Zinc engraving after pen and ink drawing by Gardner C. Teall.

48

1879

Zinc engraving of pen and ink caricature by Gardner C. Teall, published in 1896, called "Whistler by Candle Light."

G 165

49

1880

Halftone engraving of the crayon drawing made for Elbert Hubbard by Jules Maurice Gaspard.

G 136

50

1880

Lithograph by Thomas R. Way, made from the oil painting by the same artist, showing Whistler printing etchings. It was in 1880 that Whistler executed his famous Venetian etchings and pastels.

G 49

51

1881

Halftone engraving of photograph by Otto H. Bacher taken in Whistler's Tite Street Studio.

G 197

52

1881

Halftone engraving made from photograph taken in Whistler's Tite Street Studio, Chelsea, London, by the Hon. Frederick Lawless, the sculptor. Whistler stands in the center of the group.

G 183

20

1882

Zinc engraving after pen and ink caricature by Harper Pennington. Published in "Century Magazine" (New York) October, 1902, over the caption "A Certain Master."

G 167

1882

Halftone engraving after pen and ink and wash sketch made by Whistler and presented as a souvenir to Mrs. Patterson, who with her dog appears in the sketch. 1880 to 1890 was a very important period of Whistler's life. During this time he did some of his most noteworthy work.

G 27

1885

Halftone engraving after pencil sketch made by Whistler. Original owned by Mortimer Menpes. This was reproduced in the "Studio" (London and New York) February, 1907.

G 28

1885

Halftone engraving after eight studies of Whistler made by Mortimer Menpes in dry-point.

G 60-67

1885

Halftone engraving of dry-point containing six studies of Whistler by Mortimer Menpes.

G 70-75

1885

Dry-point by Mortimer Menpes. Artist's proof signed. Whistler saw nothing of Menpes after

1886. Their most intimate period was between 1884 and 1886.

G 59

59

1885

Halftone engraving after dry-point by Mortimer Menpes.

G 78

60

1885

Dry-point proof by Mortimer Menpes. Signed by the artist.

G 57-58

61

1885

Dry-point, signed artist's proof by Mortimer Menpes.

G 76

62

1885

Etching, signed artist's proof by Mortimer Menpes after dry-point No. 61.

63

1885

Zinc engraving of pen and ink drawing after the etching by Mortimer Menpes, No. 62.

64

1885

Dry-point, signed artist's proof by Mortimer Menpes.

1885

65

Dry-point, signed artist's proof by Mortimer Menpes. Showing Whistler biting his tongue.

G 79

66

1885

Dry-point proof of two rather crude studies made by Mortimer Menpes about 1885. Signed by the artist.

G 68, 69

22

1885

Color print after oil painting by Mortimer Menpes. This painting with a number of dry-points and some photographs of Whistler was made in the middle eighties. Shortly afterwards Whistler ceased to see anything of Menpes and developed a great horror of the latter's writing his life. A year after Whistler's death Menpes published "Whistler As I Knew Him." (London, 1904.) There is a decided similarity in Menpes' studies.

G 52

1886

Halftone engraving of snapshot showing Whistler with Mortimer Menpes. Taken in Menpes' garden.

G 191

1886

Halftone engraving after photograph showing Whistler and Menpes, taken at the same time as No. 68.

G 192

1886

Halftone engraving of snapshot of Mortimer Menpes and William M. Chase, with Whistler.

G 193

1886

Halftone engraving of a photograph by Mortimer Menpes.

G 199

1886

Halftone engraving after photograph by H. S. Mendelssohn of London, England. Whistler executed many important lithographs at this period.

G 194



No. 74

73

Bronze plaque modelled by Victor David Brenner and cast in 1905 to commemorate the London Whistler Memorial Exhibition. Two hundred plaques were cast, one hundred at the Paris Mint and the remainder at the Philadelphia Mint. After Mendelssohn photograph, No. 72.

G 144

74

1886

Water color drawing by L. J. Binns, after Mendelssohn photograph, No. 72. Reproduced for the first time in this catalogue.

G 175

75

1886

Halftone engraving after the pen and ink caricature by Charles Keene. Whistler is shown as "Punch" delivering the "Ten O'clock." This lecture was first given in London on February 20, 1885, at 10 P. M.

G 171

76

1886

Photograph of the plaster study made for stone carving on the facade of the Frederick Keppel & Company building, modelled by Louis Bruno Zinn.

G 143

77

1885

Pencil sketch made by Jacques Reich from photograph.

78

1886

Zinc engraving proof of illustration published in Appletons' "Cyclopaedia of American Biography." Made by Jacques Reich after photograph.

79

1886

Photogravure of charcoal drawing by Paul Rajon. The original hung in Whistler's studio during 1886.

G 115

80

1886

Halftone engraving after the charcoal drawing by Paul Rajon.

G 115

81

1886

Halftone engraving of the charcoal drawing by John W. Alexander. The original is autographed on the margin by Whistler.

G 110

82

1886

Halftone engraving after oil painting by the artist, called "Brown and Gold," now the property of Mr. George W. Vanderbilt, New York City. As far as is known, the last self portrait.

G 7

83

1886

Halftone engraving of pen and ink drawing made by Whistler after oil portrait of himself called "Brown and Gold." This, however, is not No. 82, but is a painting in the possession of Miss Bernie Philip, Whistler's executrix. Miss Philip refuses to permit any reproduction of the original.

G 29

84

1886

Photograph of the painting in oil by William M. Chase. The original painting has been exhibited sev-

eral times and is now in the collection of Mr. William Hall Walker.

G 50

85

1886

Oil painting by Anthony Guarino done in Whistlerian style. This portrait is now shown for the first time.

86

1886

Halftone engraving after pen and ink wash drawing by Gardner C. Teall.

G 166

87

1888

Pen and ink and water color drawing by J. Clayton Clark. The same artist executed a number of similar drawings, most likely not drawn from life; signed "Kyd." In 1888 Whistler married Mrs. E. W. Goodwin, the widow of his friend and architect, and was a most devoted husband. Mrs. Whistler died in 1896. Reproduced for this catalogue.

G 173

88

1890

Zinc engraving after pen and ink drawing by E. T. Reed. Published in "Punch" (London). Caricatured at the time Whistler attempted to seize the pirated edition of "The Gentle Art of Making Enemies" that Sheridan Ford published in Antwerp in 1890.

G 157

89

1890

Halftone engraving after pen and ink drawing by S. Starr. Whistler is said to have worked on this

drawing and to have affixed his butterfly signature.
G 91

90

1892

Zinc engraving of pen and ink drawing by Aubrey Beardsley. Like many other drawings made of him, this one did not please Whistler any too well.

G 158

91

1892

Zinc engraving of the pen and ink drawing showing Whistler with Oscar Wilde. This illustrates one of Whistler's bon mots. Wilde: "That was an awfully funny joke you made last night. I wish I could say it was mine!" Whistler: "You will, my boy, you will!"

G 99

92

1893

Halftone engraving after photograph by Dornac, made in Whistler's studio, rue Notre-Dame-des-Champs, Paris, in 1893. At this time Whistler was conducting his famous school.

G 188

93

1893

Halftone engraving published by "The Burr McIntosh Monthly" of photograph by Dornac.

G 188

94

1893

Halftone engraving of another photograph by Dornac taken at the same time as No. 88. This shows one of Whistler's elaborate studios and the Whistlers were then living and entertaining at No. 110 Rue du Bac.

G 189

28

95

1893

Zinc engraving of the wood cut by Ernest Haskell published in 1903.

G 134

96

1893

Pen and ink and wash drawing made by C. B. Falls after photograph.

97

1893

Zinc engraving after drawing by C. B. Falls published by "Puck" (New York) May 30, 1914.

98

1894

Halftone engraving after pen and ink and wash drawing (unsigned) published in "Life" (New York), Nov. 8, 1894.

99

1895

Halftone engraving after pen and ink drawing made by Charles Lyall.

G 161

100

1895

Lithograph by Thomas R. Way made from a photograph. Whistler is said to have worked on this plate.

101

1895

Lithograph by Thomas R. Way, showing the artist working on a lithograph stone. The lithograph was made from a painting by the same artist.

G 114

102

1895

Lithograph by Thomas R. Way printed and signed by the artist. Thomas Way, the father of Thomas R. Way, taught Whistler considerable about litho-



No. 87

graphy and, like many others, he has a place in history because of his association with Whistler.

G 112

103

1895

Chromo-lithograph, embossed, made by Edwin J. Sonn for Messrs. Leopold and Company, to appear on inside cover of "Whistler Cigar" box. The portrait evidently suggested by Way's lithograph is surrounded by sketches of six of Whistler's paintings framed.

G 141

104

1897

Halftone engraving after the oil painting by Giovanni Boldini. Boldini also made two dry-points. This portrait was painted shortly after the death of Mrs. Whistler, which had considerable effect on Whistler.

G 51

105

1897

Halftone engraving of dry-point proof made by Giovanni Boldini after his portrait of Whistler. There is only one known impression of this plate.

G 56

106

1897

Dry-point proof by Giovanni Boldini unsigned, made while Whistler slept between poses for the oil portrait by the same artist. This dry-point is said not to have met with Whistler's entire approval.

G 55

107

1897

Halftone engraving of pencil sketch made by Giovanni Boldini.

G 130

108

1897

Zinc engraving after dry-point by Paul Helleu. Made from the Boldini portrait of Whistler, No. 104.

G 54

109

1897

Lithographic reproduction hand-colored of the wood-cut by William Nicholson made in 1897 at the suggestion of Mr. William Heinemann.

G 116

110

1897

Lithograph included in William Nicholson's "Twelve Portraits." (London, 1899.) See No. 109.

G 116

111

1897

Platinotype after the charcoal drawing made by Ernest Haskell in 1898.

G 133

112

1898

Zinc engraving proof of the pen and ink drawing by Joseph W. Simpson. This caricature was first reproduced by T. N. Foulis as frontispiece in the limited edition of Haldane Macfall's "Whistler" (Edinburgh and London, 1905). The proofs were limited to one hundred.

G 178

113

1898

Halftone engraving of the charcoal and wash drawing by Ernest Haskell.

G 135

114

1898

Halftone engraving after wash drawing by Cyrus Cuneo. This drawing and No. 115, No. 116 and No. 117 were done from sketches, made while Mr. Cuneo was a student in Whistler's Paris Academy in 1898.

G 137

115

1898

Halftone engraving after wash drawing. These four drawings were reproduced to illustrate an article on Whistler's Academy of Painting, by Cyrus Cuneo in "Century Magazine" (New York) of November, 1906.

G 138

116

1898

Halftone engraving from wash drawing as No. 114, No. 115 and No. 117.

G 139

117

1898

Halftone engraving after original wash drawing in the possession of the artist, Cyrus Cuneo.

G 140

118

1902

Halftone engraving after crayon drawing by Mrs. Christian D. Hemmich, sketched from life and finished from memory in 1902 while studying in Paris.

119

1902

Photogravure, after charcoal drawing by Czajkowski.

G 95

120

1902

Halftone engraving after snapshot by William Heinemann, the London publisher. During the latter part of Whistler's life Mr. Heinemann was one of the most faithful of his friends. Whistler died in London, July 17, 1903.

G 184

121

1902

Halftone engraving after photograph by William Heinemann of London.

G 185

122

1902

Halftone engraving after photograph by William Heinemann.

G186

123

1902

Halftone engraving after photograph by William Heinemann.

G 187

The Print Room contains reproductions of the work of James McNeill Whistler including oil, water color, lithography, pen and ink and proof etchings. There are also numerous books by and about the artist, autograph letters, photographs of places and of people associated with him, etc., all carefully labeled.

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THE object of The Memorial Art Gallery is to further the interests of fine art in the city of Rochester by maintaining exhibitions of pictures and statuary, an art library, and a collection of photographs and prints, which shall be a means both of pleasure and of education for all the citizens of Rochester.

In order that a large number of lovers of art in Rochester may share in making the Gallery useful and enjoyable for all the citizens, provision has been made in the By-Laws for membership in various classes.

All members are entitled to free admission to the Gallery at all times that it is open to the public, and to all lectures, receptions and private views that may be conducted by the Directors. Supporters and sustaining members shall also have the privilege of free admission for members of their families and for visiting friends.

A contributing member shall have the privilege of free admissions for himself and one other member of his family.

CLASSES OF MEMBERSHIP

1. SUPPORTERS. Persons who shall contribute two hundred and fifty dollars a year towards the maintenance of the Art Gallery.

2. SUSTAINING MEMBERS. Persons who shall contribute one hundred dollars a year, or more, but less than two hundred and fifty dollars.

3. CONTRIBUTING MEMBERS. Persons who shall contribute twenty-five dollars a year, or more, but less than one hundred dollars.

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